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THE ELYSIAN FIELDS--DECORATIVE SKETCH
By Herman Richir

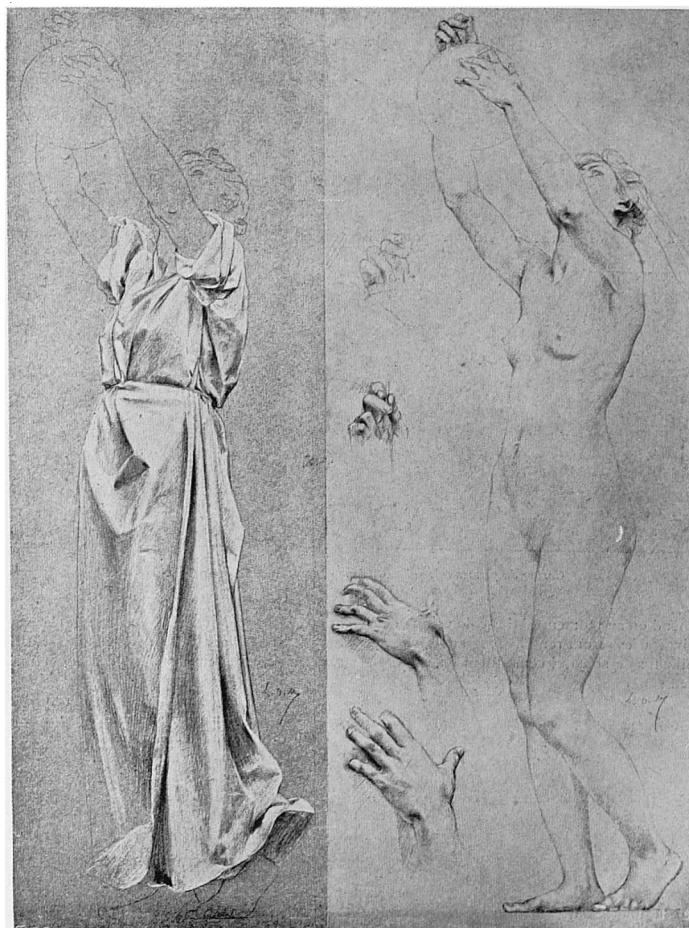
ART NEWS FROM THE OLD WORLD

The winter exhibition at the Royal Academy includes one hundred and ninety works lent from public and private galleries and fills five rooms. The first gallery is reserved for eighteen works of great English landscape-painters, Constable's "Dedham Lock" and "Waterloo Bridge" having the places of honor, and Turner's "Boats Carrying out Anchors" being conspicuous among the Cotmans, Dewints, Wilsons, and Nasmyths. Hamilton McCormick, formerly of Chicago, has lent "The Market-Gardeners," a fine example of Gainsborough's landscape work, and two works by John Crome and Richard Wilson. Reynolds's portrait of the Countess of Powis and Mrs. Mordaunt, and Turner's "Modern Italy," from the Glasgow Corporation Gallery, are gems in the second room. The honor end of the third gallery is occupied by Guido's "Portrait of a Cardinal," from the private collection of that stout Protestant, Lord Wimborne. It is flanked by three of Pierpont Morgan's art treasures, Rembrandt's portrait of Nicholas Ruts, Rubens's portrait of Anna of Austria, and a fair example of Frans Hals's work.

¶ Mr. James Guthrie, one of the younger Scottish painters, has been elected president of the Royal Scottish Academy, in place of Sir George Reid, who has resigned.

¶ After the musical feast at the house-warming of the new home of the American Art Association, Paris, recently; came the distribution of prizes to the favored holders of the lucky coupons. About thirty works of art had been donated for this purpose by such well-known artists as Alexander Harrison, F. A. Bridgeman, E. L. Weeks, George C. Aid, Alfred Maurer, H. M. Mott-Smith, and a score of others not less well known. Eight of these donated works, six paintings and two pieces of sculpture, were selected as prize-winners by a jury composed of Bartholdi, Laurens, Thaulow, and Dauchez. The

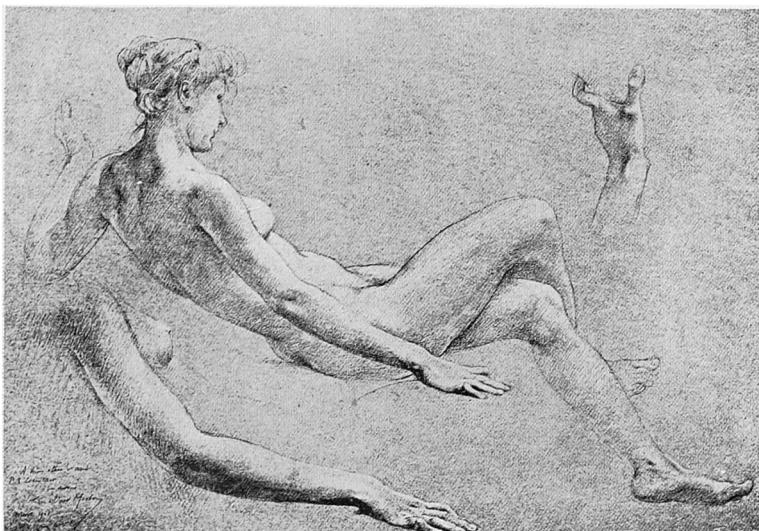
first prize was awarded to George C. Aid—subject, a girl seated at a desk; the second prize was awarded to Alfred Maurer, who carried



STUDY FOR A DECORATION—NUDE AND DRAPED
By Luc-Olivier Merson

off the gold medal last year at the international exhibition at the Carnegie Institute in Pittsburg. The American Art Association began as a Bohemian Students' Club some years ago. It now may be said to represent the crystallization of art interest in Paris. The

active membership includes painters, sculptors, architects, and students in many other professions. Its associate membership contains representatives from many nations, and its sustaining membership list is headed by the names of General Horace Porter, United States ambassador to France, and John K. Gowdy, United States consul-general. The new club-house contains pleasant reading-rooms, a well-stocked library, a billiard-room, and restaurant, besides the



STUDY IN CRAYON
By Luc-Olivier Merson

spacious and tastefully furnished studios utilized for receptions and the art exhibitions which will be held from time to time in the future.

* Josef Israels, the Dutch artist, has been elected a foreign member of the Paris Académie des Beaux Arts, in place of the late M. Antokolsky, the Russian sculptor. Israels had been a corresponding member of the academy since 1885. He is one of the oldest of living artists, having been born in 1824.

* The Académie des Beaux Arts has also elected the British painter and sculptor George F. Watts, R. A., who is still hard at work in his eighty-sixth year, a corresponding member. It is one of Watts's pictures that has been removed by order of President Roosevelt from the custody of the Corcoran Gallery, Washington, where it had been on public exhibition, to the walls of the enlarged White House.

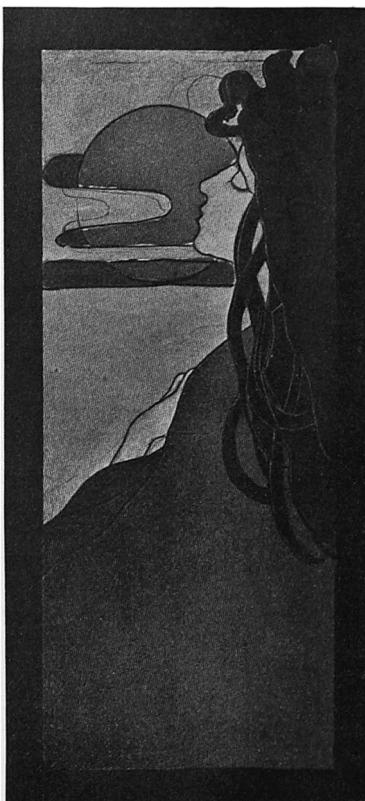
Watts is a painter of ideal and symbolical pictures on a high plane of feeling, and his work has a host of admirers both here and abroad.

Among noteworthy honors accorded British artists is the baronetcy granted to Sir Edward Poynter, president of the Royal Academy, and the monument by Brock to Lord Leighton, unveiled in the nave of St. Paul's Cathedral. Knighthood was conferred on Mr. Waterlow, president of the Royal Society of Painters in Water-Colors; on Mr. Emerson, president of the Royal Institute of British Architects; as well as on Mr. Purdon Clarke, art director of the Victoria and Albert Museum (the South Kensington).

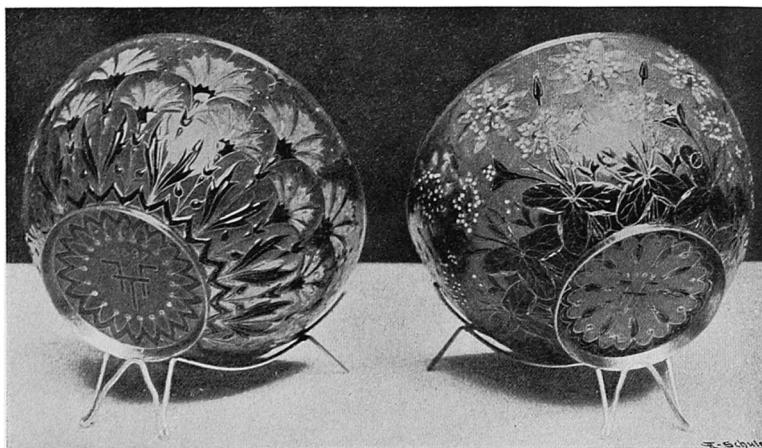
Professor Knackfuss, of Cassel, has completed his colossal view of the entry of the German Emperor and Empress into Jerusalem in 1898. There are forty portraits among several hundred figures in the scene. A similar picture hangs in the Berlin Museum, in which Professor Gentz showed the entry of Emperor Frederick, then Crown Prince, into Jerusalem in the year 1869.

The Royal Museum of Berlin has acquired the Beckerath collection of original drawings by the masters of the Venetian, Florentine, and Dutch schools, one of the finest existing in the possession of any private collection. The artists represented are Ucello, Castagno, and Pisanello, of the Florentine school; Leonardo da Vinci, Bellini, Mantegna, Crivelli, and Botticelli; Filippo Lippi, Signorelli, Ereole Roberti, Fra Bartolomeo, the school of Raphael, Tintoretto and Paul Veronese.

The Berlin Museum has also just acquired what is considered by experts to be the finest example of Lucas Cranach's work in existence. It is dated 1504, and represents the Holy Family amid a grove of trees, administered to by a flock of cherubim. The composition is said to be highly poetic, and the handling to have none of the hard-



ART GLASS-WORK
By Hans Christiansen



BOWLS OF TRANSPARENT ENAMEL

By Fernand Thesmar
Paris Salon, 1902

ness which characterizes some of Cranach's work in the Munich and Dresden galleries. The picture was owned formerly by Frau Fiedler-Lewy, of Munich, and was exhibited in Dresden three years ago at an exhibition of Cranach's work.

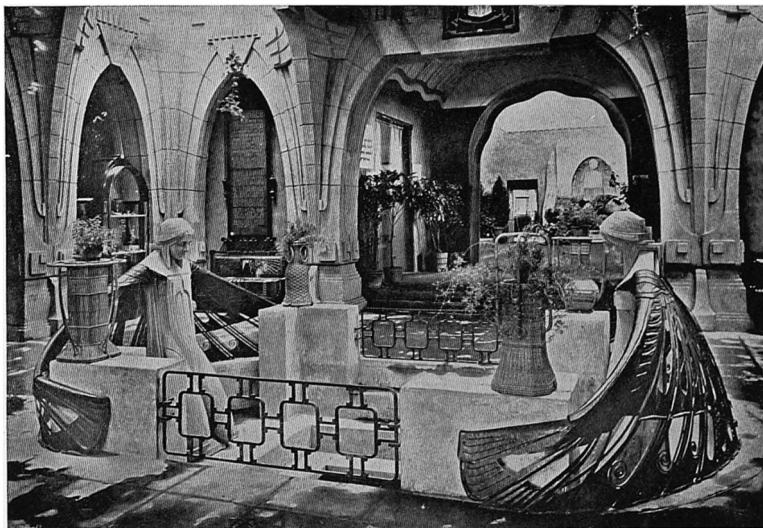
* The Industrial Museum at Hamburg has an instructive department, consisting of bogus antiques of different kinds, jewelry, glass-work, pottery, and Pompeian bronzes fraudulently made in Italy to catch the unwary, Chinese porcelains, and Italian majolica fabricated in France, mediæval woodwork, pewter pieces, and porcelain made in Germany, imitations of old brocades and textiles carefully worn thin and soiled to simulate antiquity, and so forth. It appears that curators of museums have formed a League of Museum Officers for Protection against Frauds. The league has already spotted various bands of falsifiers of antique objects and sent their names to members. So far they have not published them, but they threaten to do so if the marked men continue their operations.

* The grand conception elaborated by King Leopold for the transformation of the Montagne de la Cour, the most fashionable quarter of Brussels, into an acropolis of art is to be carried out at last. The "Mont des Arts," as the scheme is familiarly known, has been one of the Belgian sovereign's cherished dreams for many years. According to the plans which are about to be put into execution, the Rue Montagne de la Cour and adjoining streets below the Place Royale are to be completely done away with, and on their site will be erected a Palace of Art and Science and a permanent palace for art exhibi-

tions. In conjunction with the existing museums of painting, these new palaces will form an immense quadrilateral completely covering the hill known as the Coudenberg. The estimated total cost of the undertaking is fifty million dollars. The artistic renovation of Brussels, the first impetus to which was given about a decade ago, when the municipal art movement had its beginnings, will thus be completed, and the Belgian capital may then lay claim to the first rank among modern capitals in the domain of public art.

* An effort is being made to raise money to purchase for the Boston Museum of Fine Arts the life-size portrait, by Van Dyck, of a Flemish lady, supposed to be Anna Maria de Schodt, a member of a family whose tomb is in the Cathedral of Brussels. The portrait is a full-length of a burgher's wife, dressed in black silk. The picture comes from the Huybrecht collection in Antwerp, and was at the Van Dyck exhibition held in 1899 in Antwerp.

* John Pratt, of New York, is reported to have bought at Marseilles for thirty-five thousand dollars six small paintings by Adolphe Monticelli, a great colorist in recent French art. The six pictures include "Le Paon," which was one of the features of the retrospective section of the Paris Exposition of 1900; "Les Charmeuses," "Dans le Parc," "Le Halte," and "Le Ronde," which is described as one of the artist's best works.



VESTIBULE AT TURIN EXPOSITION
L'Art Nouveau Architecture
By P. Behrens